

LE PAPILLON ET L'ÉTOILE

MÉLODIE

Poésie de J. BARBIER.

♩ 10.

Allegro moderato.

PIANO.

The piano introduction consists of four measures. The first measure has a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a half note G4 and a half note A4. The bass clef has a half note G3 and a half note A3. The second measure has a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a half note G4 and a half note A4. The bass clef has a half note G3 and a half note A3. The third measure has a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a half note G4 and a half note A4. The bass clef has a half note G3 and a half note A3. The fourth measure has a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a half note G4 and a half note A4. The bass clef has a half note G3 and a half note A3.

Ped.

très doux.

Chumble papillon de nuit Aimaît une étoi - le

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal melody consists of a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment consists of a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3.

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Dont l'éclat scintille et luit Dans le ciel sans voi - le. Vainement il prend l'essor

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal melody consists of a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment consists of a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3.

Pour voler vers el - le, Il tombe et s'è.lance encor, L'air manque à son

ai - le. L'amour, qui passait par là, Lui dit: Ai - me

là! Pour conqué.rir le ciel

mê - me Il suf . fit qu'on ai - me,

sempre legg.

p
Et le pa-pil-lon joy-eux Mon-ta-vers les

cieux.

cresc.

mf *p*

Lé-toi-le, du fir-ma-ment Pro-fond et su-per-be,

legg.

Vit le pa-pil-lon charmant Se jou-er dans l'her-le,

El-le l'aime, et sa pâ-leur Re-dit à l'au-ro-re

Quel-le mu-et-te dou-leur, Hé-las! la dé-

- vo-re. Eamour, qui passait par là, Lui dit: Donne

toi! Pour re-trou-ver le ciel

This system contains the first two measures of the piece. The vocal line begins with a whole note 'toi!' followed by a half rest, then continues with the phrase 'Pour re-trou-ver le ciel' over two measures. The piano accompaniment features a busy right hand with sixteenth-note patterns and a left hand with block chords and moving bass lines.

mé - me Il suf - fit qu'on ai - me,

The second system covers measures 3 and 4. The vocal line continues with 'mé - me Il suf - fit qu'on ai - me,'. The piano accompaniment maintains its rhythmic intensity in the right hand while the left hand provides harmonic support with sustained notes and chords.

p Et l'é - toile au front joy - eux - Dis - pa - rut des

The third system contains measures 5 and 6. It begins with a piano (*p*) dynamic marking. The vocal line sings 'Et l'é - toile au front joy - eux - Dis - pa - rut des'. The piano accompaniment features a more active left hand with moving bass lines and sustained chords in the right hand.

cieux.

The fourth system contains the final two measures of the page. The vocal line concludes with 'cieux.' on a whole note. The piano accompaniment continues with a flowing right hand and a more active left hand, ending with sustained chords.

mf

dolce.

A l'heure où, lim-pide et pur, Le ciel se dé-voi-le,

pp

Le papillon, dans l'azur, De-venait é-toi-le. A l'heure où revient le jour

L'é-toi-le, bien vi-te, Re-de-venait, à son tour, Humble margue-

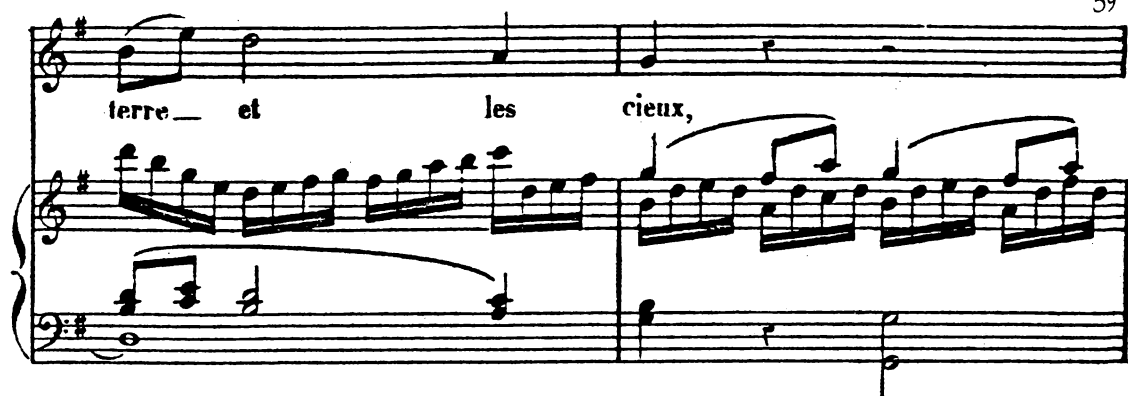
- ri - - te. L'a-mour qui bril-lait en eux

Les ren - dit heu - reux.

Pour tri - om-pher du sort mê - me Il suf - fit qu'on

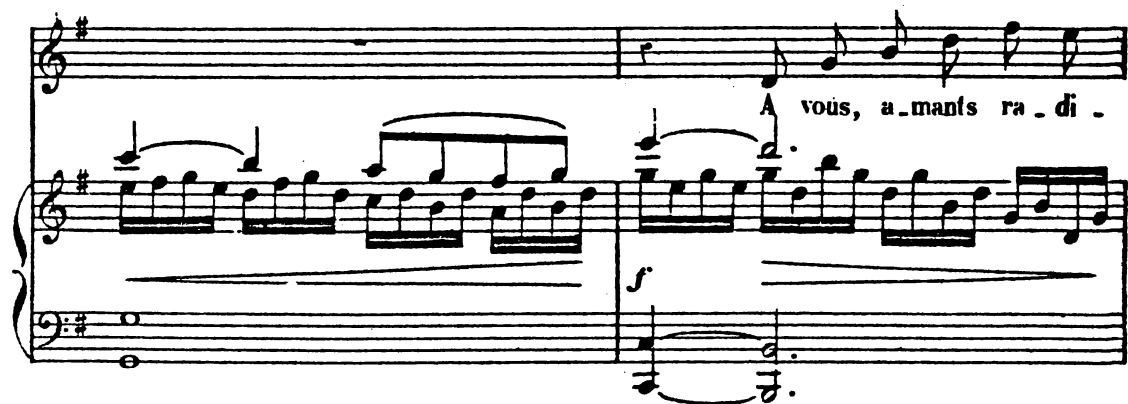
ai - me, A vous, a-mants ra - di - eux, La

sempre legg.



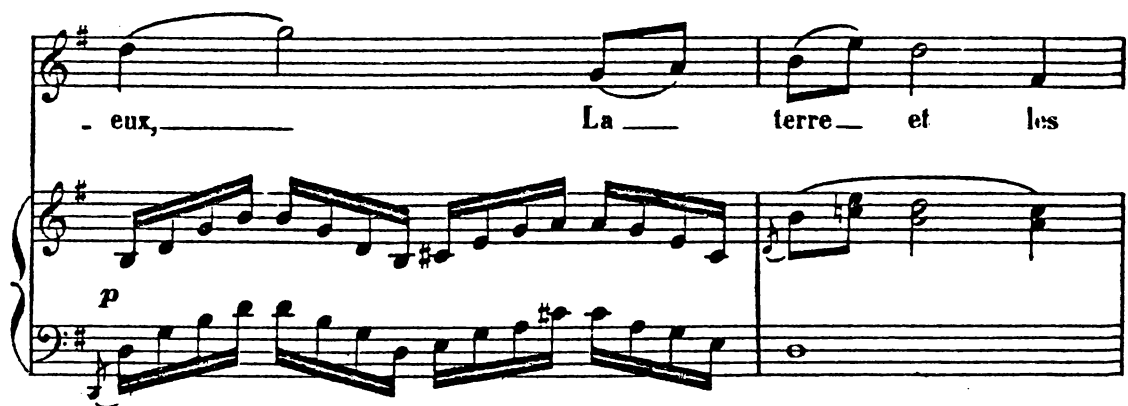
terre — et les cieux,

This system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "terre — et les cieux," are written below the notes. The piano accompaniment consists of two staves: the right hand plays a continuous eighth-note arpeggiated pattern, while the left hand provides a simple harmonic accompaniment with chords and single notes.



A vous, a_mants ra-di-

This system continues the musical piece. The vocal line has a rest followed by the lyrics "A vous, a_mants ra-di-". The piano accompaniment maintains the arpeggiated texture in the right hand, with the left hand featuring a sustained bass line and some chordal movement. A dynamic marking of *f* (forte) is present in the left hand.



- eux, — La — terre — et les

This system contains the lyrics "- eux, — La — terre — et les". The piano accompaniment continues with the arpeggiated pattern in the right hand. The left hand features a more active line with eighth-note runs and chords, marked with a dynamic of *p* (piano).



cieux, —

The final system on the page shows the vocal line with the lyrics "cieux, —" and a final note. The piano accompaniment continues with the arpeggiated pattern in the right hand, while the left hand plays sustained chords and a simple bass line, concluding the piece.